

GALLERY CALENDAR

To January 28—Selection from Permanent Collection.

January 25-February 9—Kelliher.

January 31 to February 16: Manawatu Art Prize Show (the entire exhibition, it is hoped, instead of a mere selection, in response to our request).

March 12-April 2—Annual Autumn. Receiving day February 28.

March 8-23—Potters.

April—West Coast Exhibition. Bob Bassant. Qantas. Ikons.

May—Bill Cumming. Bashir Baraki. Open Exhibition. Avis Higgs.

June—Graham Barton.

July—Paree Ott. Don Peebles Selection.

August—New Zealand Library and Book Week. "Star" Secondary Schools.

September—David Brokenshire. Ernest Kalnins.

October—Michael Smither.

November—The Group.

December—Summer Show.

Keeping The Gallery A Lively Place

When we change our calendars and wish friends and acquaintances gladness it is, too, a time to take stock of ourselves and try to see some prospect of development in the new cluster of twelve months.

In the affairs of our Society, membership and the new Gallery are the features which command most attention both in review and preview.

First, membership through 1968 continued to increase steadily if not spectacularly. The steady increase is preferable to an explosive one, and we trust it will continue through 1969. Amendments to our membership classifications and recognition of husband-wife subscriptions executed at the last Annual General Meeting, and explained elsewhere in this issue, might provide some stimulus.

The Gallery opened with the Pan Pacific Arts Festival at the beginning of 1968, and the general cultural climate in the city at that time, together with the outstanding opening exhibits, gave it an early impetus which has never been lost.

Many thousands of people from city and beyond visited the Gallery and very quickly, much quicker than we would dare have hoped, it became to many a familiar place rather than an awesome one.

This activity was sustained for the remainder of the year.

Where once your Council looked with trepidation upon the task of securing exhibitions in the numbers the new Gallery could accommodate—at one time, for some, the better word seemed "consume"—in fact the task was not nearly so formidable.

news

No. TWENTY-THREE, JANUARY 1969



THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
66 GLOUCESTER STREET
P.O. BOX 772
CHRISTCHURCH
TELEPHONE 67-261



These two paintings are the latest acquisitions for the Society's own collection. The artist is Olivia Spencer-Bower. Upper: "The Moraine"; lower: "The Bridge, Crickhowell, Wales".

—Orly





PUT YOURSELF IN THE PICTURE!

GODLEY HOUSE PAINTING SCHOOLS for 1969

GODLEY HOUSE
DIAMOND HARBOUR

Tutors: John Coley
Michael Eaton

Personal and expert tuition for beginners and more advanced painters. Picturesque landscape and luxurious accommodation at historic Godley House. Class places also available for students who are able to find their own accommodation at Diamond Harbour.

Schools begin Friday evenings and continue day and evenings until Sunday afternoons.

DATES FOR 1969

MARCH 7th, 8th and 9th

APRIL 18th, 19th and 20th

SEPT. 26th, 27th and 28th

Write now for descriptive Brochure and Application Form.

"WEEKEND SCHOOLS"
P.O. BOX 772
CHRISTCHURCH

This is not to say that some members, particularly, of the Council have not gone to much trouble promoting the Gallery. They have.

But there remains the fact that we could never have explored, as we can now, the considerable artistic activity around our country without the facilities of the new Gallery.

These include not merely the greater floor and wall areas in relation to Durham Street, but the flexibility of the place for handling, with ease, a complexity of exhibitions where two or more may show simultaneously, or where several may run consecutively with dates overlapping.

Small exhibitions and grand ones can be handled with equal ease, and each presented without fear of the small being overshadowed by the large.

Letting Gallery space for exhibitions and demonstrations such as the Canadian one, and Print 68, have also served to diversify our attractions and to bring to the Gallery some people who would not normally visit such a place.

One likes to suppose that some return to look at paintings. Theories of modern merchandising would say they do.

Amid these extended activities we have entered a fruitful association with the Photographic Society, whose members' work and travelling exhibitions have been seen in the Gallery. It all helps to keep the Gallery a lively place.

The Potters' Association is another group with whom we are seeking to strengthen our bonds. A section of "News" is now devoted to the potters' affairs.

Both these associations are ones which could develop in this new year.

In general gallery activity we have introduced music successfully, the latest being the lunch recital, a seasonable one of carols, by the University of Canterbury Madrigal Singers before Christmas.

In 1968 such occasions were intermittent, and rather tentative and experimental. They need no longer be so; the Gallery's sound properties have been explored; in 1969 we should expect development here.

Of the spoken word, we have had lectures; it remains in 1969 perhaps for us to present something in the way of drama, of theatre.

Such extended, and sympathetic, activities are common in galleries overseas and, in Eric Westbrook's day, in the Auckland Art Gallery. And always, of course, there are paintings on the walls, pieces of sculpture on display.

To expand all of these activities one item of equipment would be very useful indeed—a piano. With the Society's commitments on the Gallery as they stand, raising money to buy an instrument is out of the question. For the performing groups a piano has been brought in from outside. It may be that some member has a constructive suggestion to make on this problem. The presence of a suitable instrument would make the Gallery even more attractive to prospective performers.

Another development for which there is much room, and need, is a selling gallery. This was begun in 1968 on a tentative scale, but needs development. Its proper organisation is something which could strengthen our bonds with the potters, too. And perhaps one day we should expect to find coffee at the Gallery as we do at the Canterbury Museum.

Well, 1968 saw the Gallery get going, and remain going very well indeed.

We must ensure that 1969 sees it continue to run as smoothly, and to remain in as much demand as possible.

In the meantime, a selection from our permanent collection is on display. This keeps the Gallery doors open until the impressive list of forthcoming exhibitions takes over. And here our Secretary-Manager, Mr R. R. Laidlaw, deserves our thanks—he has contrived to keep our doors open continuously—no mean feat.—
EDITOR.

FIRST WOMAN SCULPTOR TO ACHIEVE INTERNATIONAL STATUS

by

Edward Lucie-Smith

A Leading London Critic of Art and Literature

An exhibition in 1968 of sculpture by Barbara Hepworth shown at the Tate Gallery, London, brought into prominence the work of one of the "great generation" of British modernists. Hepworth was a fellow-student of Henry Moore's at the Leeds School of Art. Later, she was married to the painter, Ben Nicholson.

It was through the efforts of this trio of artists that modern art first began to gain ground in Britain. They were in touch with the principal Continental tendencies during the years before World War II, and with Surrealism and Constructivism in particular. Moore, perhaps, was most inclined towards the Surrealists, and Nicholson to the Constructivists. Hepworth's work keeps a fine balance between the two sets of influences.

Her early work shows a steady progress towards abstraction. Gradually all extraneous detail is pared away; the forms are simplified. Then she began to place contrasting forms side by side or to hollow out the shape to form a contrasting volume—the contrast is often emphasised with colour or by means of stringing.

The move to St Ives in Cornwall which Hepworth and her husband made just before the outbreak of the war in 1939 finally enabled her to achieve a completely distinctive personality as an artist, though the war itself meant that she was at first able to do very little work and had to confine herself to making drawings.

Why is this personality so recognisable? Partly I think, because it is so British. Like nearly all important British artists, Hepworth is a romantic by temperament. Cornwall—the Cornish light and the Cornish landscape—had a liberating effect on her sensibilities. However abstract and geometric her work becomes, one feels in it the presence of waves and rocks and stones, the rhythms of sea and wind.

Speaking of the work she did in the middle 1940s, Hepworth has said:

"From the sculptor's point of view one can either be the spectator of the object or the object itself. For a few years I became the object. I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever-changing forms and good quality for sculpture to have.

As this description hints, Hepworth, even more than Henry Moore, has been one of the great carvers of her generation. Her work in stone or wood always shows impeccable craftsmanship and a sensitive feeling for the grain and texture of the material. Sometimes, indeed, this perfection of technical skill can make it seem a little precious and inbred. But the smooth surfaces cry out for the touch of the hand—surely a contours embodying my own response to a given position in that landscape . . . I used colour and strings in many of the carvings of this time.

"The colour in the concavities plunged me into the depth of water, caves, or shadows deeper than the carved concavities themselves. The strings were the tension I felt between myself and the sea, the wind or the hills."

The rapid growth of Hepworth's reputation during the 1950s meant that she began to be offered com-



The British sculptor, Barbara Hepworth, seen here with an example of her work on exhibition recently at the Tate Gallery, London. This piece of sculpture, "Figure (Requiem)", was executed by the artist in 1957 and was loaned for the exhibition by the Art Gallery and Regional Museum of Aberdeen, Scotland.

missions for work on a very large scale. Among the most striking of these large works are one at Mullard House, London, and the memorial to Dag Hammarskjöld at the United Nations Building in New York—a particularly appropriate commission because Hammarskjöld particularly admired her work. Yet these very large works do not seem to me to represent the best things in her output.

Hepworth is essentially an intimate, contemplative artist—even fairly small carvings and bronzes need large spaces around them, a free circulation of air, if they are to be properly appreciated. Hers is one of the quietest, stillest voices in modern art. She has a gift which reminds me, perhaps paradoxically, of the greatest of the English watercolourists. They too are obsessed with landscape, and work with simple forms and unassertive tones.

The transparency of the watercolour medium is somehow matched by the transparency which Hepworth achieves by means of hollowings and piercings which literally allow the light to pass through from one side of the form to another.

Like most British artists, she is not a doctrinaire. It is impossible to construct a theory of art from her work. True, there is consistency in the use of smooth, egg-like forms, womb-like hollowings, which have something to say about the idea of "femininity."

Property Owners! When selling consult

Ford & Hadfield
LTD.
MEMBERS REAL ESTATE INSTITUTE N.Z.
AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER ST., CH CH.



CANTERBURY SAVINGS BANK

EARN INTEREST ON YOUR MONEY, UP TO 4½% THROUGH SAVINGS, THRIFT CLUB, HOME LAY-BY, BUDGET AND INVESTMENT ACCOUNTS. ENJOY PERSONAL FRIENDLY SERVICE THROUGH THE 3 DIVISIONS—CANTERBURY — MARLBOROUGH — NELSON

THE BANK FOR SAVINGS

AIR NEW ZEALAND



ALL KINDS OF PEOPLE "GO GROUP" WITH **AIR NEW ZEALAND** YOUR GROUP SHOULD SEE ABOUT AVAILABLE REBATES NOW. MAKE A TRIP WITH **AIR NEW ZEALAND** THE HIGHLIGHT OF THIS YEAR'S ACTIVITIES. SEE YOUR TRAVEL AGENT OR AIR NEW ZEALAND, 705 COLOMBO STREET. PHONE 67-809.

BALLINS INDUSTRIES LTD.

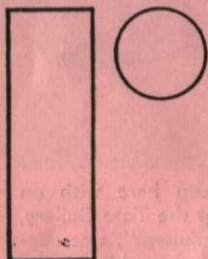
Wine and Spirit Merchants
Aerated Water and Cordials



A taste is not enough.
Be wise, buy economy
family size soft drink.

9 Byron Street

Phone 62-099



REDFERNS LTD

90 Manchester St. Phone 60-468

ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS



over 50 years of research,
production and sales...

Plessey is now a major force in communication, automation and aviation. During every second of the day, everyday of the year, one of Plessey's products or services is working to help us. Let Plessey expert advice be your profit.

Plessey (N.Z.) Limited

Auckland—Branches: Hamilton, Wellington, Ch'Ch, Dunedin

SEVERAL ARTS

809 COLOMBO STREET, CHRISTCHURCH

TELEPHONE 79-006

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY

HERBERTS

OF CASHEL STREET

Famous for footwear in Canterbury

But her repertoire of forms is, as the Tate exhibition showed, various—more various than Moore's, or Arp's, or Gabo's (and these are the sculptors with whom it is easiest to compare her).

Indeed, this is an artist with almost too many formal ideas, some of which have not as yet been forced to yield their full content. Hepworth always has perfect taste; when she fails, it is because the work is somehow numb or empty.

Yet, even though the Tate retrospective contained some comparatively weak works, Barbara Hepworth is clearly a sculptor of international status, one of the major sculptors of her time. So far as I know she is the first woman ever to achieve such a position.

ART AND COMMERCE—A COLIN WHEELER MURAL FOR A CITY BUILDING

In his review of the Group Show in the "Press" on November 1, that newspaper's readable critic "H.J.S." asked "when will industry and commerce support the arts in this country as they do overseas?"

It is a fair question.

Slowly, however, this is happening.

It gives us great pleasure to report that the Canterbury Frozen Meat Co., Ltd., has recently used the help of our Society to commission the well known artist, Colin Wheeler, to paint a large mural for the ground floor reception area of their new five-storey building now being erected in Cashel Street, next door to Union House.

The mural will be in oil on specially prepared hard-board and will be approximately 17ft by 8ft.

Preliminary colour sketches give promise of a most noteworthy artistic feature in a fine city building.

Next door, in Union House, are two fine landscapes by New Zealand artists.

These hang in the foyer of the offices of the Commercial Union Assurance Co.

Another example of commerce in Christchurch supporting art is the late Russell Clark's sculpture group "The Family" which Hay's commissioned and stands in front of their Riccarton Shopping Centre.

W. A. Sutton has a fine mural in the Bank of New South Wales in Hereford Street.

CONSULTED

Mr J. T. Watts, who was Minister of Finance in the Holland Government, recently sought the help of the Society to buy a landscape painting.

His purchase was a fine Banks Peninsular bush scene, by W. F. Moore, in oil.

The Chairman of the National Bank of New Zealand, Mr Michael Brown, and Mrs Brown, visited the Gallery in November and bought a landscape by Peter Mardon for their London house. Also in oil.

The Society will always try to put prospective buyers in touch with artists when the artists are not exhibiting in our gallery.

C.S.A.-GUTHREY AWARD

Applications for the C.S.A.-Guthrey Travel Award for 1969 must be lodged with the Society's Secretary-Manager by January 31. Application forms are available at the Gallery.

The purpose of the award is to enable young New Zealand artists to visit Australia and its galleries. Past winners have been Tom Taylor, Quentin Macfarlane and last year Graham Barton.

"THE NEW ZEALAND LANDSCAPE"—THE KELLIHER PRIZE

The chairman of the Kelliher Art Trust, Mr W. D. Williams, of Auckland, has very kindly agreed to our suggestion to exhibit in the C.S.A. Gallery early in February, about thirty-five to forty paintings belonging to the Kelliher Trust which have just been returned from London.

They were sent to London for exhibition there and in other United Kingdom cities, under the above title, on the suggestion of Sir Thomas Macdonald, who was then our High Commissioner in London.

We owe a debt of gratitude to the Kelliher Art Trust for not only allowing us to exhibit, but also for paying the cost of sending the paintings to us from Auckland.

We will need to pay the return freight and certain other expenses so that some charge to see this exhibition will be necessary.

We expect it will be very popular.

We feel sure of it for in the South Island we have heard a lot about the Kelliher Competitions but never before have we had a chance to view any of the paintings they have acquired.

HOW TO BE A SUCCESSFUL COLLECTOR

How does one go about becoming an art millionaire?

Only recently in England a shrewd art collector announced that by paying an average of \$25 a painting over the years he had managed to collect \$1m worth of European art masterpieces.

He usually bought his paintings by doing a steady round of the art dealers and auctioneers, and using his own judgment and experience.

Often he took risks. He bought up batches of paintings covered in grime.

It was impossible to know what lay under the layers of dust, but on cleaning he discovered some individual works worth more than \$100,000.

In New Zealand there are very few European "old masters".

Those that are here have usually been bought for large sums, or were brought here by our early migrants.

So, how does one gradually acquire a valuable collection of New Zealand, and Australian, paintings?

Well, there are no books about art investment here, or in Australia for that matter.

Nor is there any book giving details of New Zealand or Australian artists, what kind of work they do, how much their work sells for, and whether the public galleries keep their work.

An American guide, however, takes 300 pages to give the following advice.

- Buy paintings about 3ft by 4ft. These fit on a lounge wall of a modern home, and are easy sellers.
- Buy brightly coloured paintings rather than dull ones. These have been the greatest money earners in the twentieth century.
- Separate the painters that you know into schools such as "impressionist, post-impressionist, primitive, great moderns, surrealist, modern expressionist, and pure abstract." Then invest in the best painters in the post-impressionist and modern expressionist schools.
- Always invest in the leader of a painting movement rather than one of the group.

An Australian writer, seeking to find the key to successful investment, decided to let the experts there be his judges.



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD
Your Local Firm

shirwin
international
advertising
limited



72 Riccarton Road, Christchurch, 4. N. Z.
P. O. Box 8116 Riccarton. Telephone 47003

ADVERTISING, RESEARCH,
MERCHANDISING COUNSEL

SMITH & HODGSON LTD.

For Quality Pictures
Artistic Framing

153 HIGH STREET (opp. Drages)
PHONE 60-724

Visit D.I.C Fine Art Dept.

Always Good Selection of Art
and Framed Pictures.

Helpful and Friendly Advice.

NO OBLIGATION—JUST PHONE 62-939

luxurious warmth

it's cheaper than you think with
oil-fired central heating.
Shell specialists will be glad to
advise you on correct types of
heating systems to suit your
needs and pocket.



Home Heating Service

FIVE STAR MOTORS LTD.

LICENSED MOTOR VEHICLE DEALERS.

For your new and used guaranteed
Volkswagens—

81 KILMORE ST., Tel. 67-069



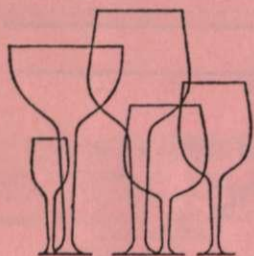
cobcraft

POTTERS' WHEELS PUG MILLS
BENCH WHIRLERS

Manufactured and precision engineered by:
LAMB & SON, 94 KING STREET, RANGIORA. Phone 7379

H. FISHER & SON

Fine Art Dealers
For Better Class—
Pictures, Framing, Paintings
Expert Picture Restorers
691 COLOMBO STREET (near Square)
40-161 — PHONE — 40-161



MALING & CO.

86 GLOUCESTER STREET
WINE MERCHANTS
62-779



ROWNEY

ARTISTS' MATERIALS

Oil colour, water colour,
brushes, artists palettes, etc.,
and the new



Permanent Acrylic Colours
"cryla colour"

Materially speaking . . .
the look of Fashion is—

Macleod Fabrics

City 65-161, Riccarton 41-565, Northlands 527-789

P.O. BOX 669

TELEPHONE 50-735

Sevicke Jones Opticians

51 CATHEDRAL SQUARE
(CORNER CHANCERY LANE)
CHRISTCHURCH

HORI C. COLLETT
F.S.M.C. F.B.O.A. (Hons.) LONDON.

FOR ART BOOKS and
ARTIST'S MATERIALS

SEE

WHITCOMBE & TOMBS LTD.

N.Z. Agents for the famous Winsor
and Newton Products

PARK YOUR CAR

AND FORGET IT — AT

**AMURI MOTORS
CAR PARK**

● UNDER COVER ● PEDESTRIAN LIFT ● 10c HOUR
CNR. DURHAM & ARMAGH STREETS

If he obtained lists of all the paintings in Australia's public galleries, then, by adding them together, he felt, he could find out which painters were recognised by the art galleries.

At about this time he felt he couldn't resist a small dabble here and there.

He put in a conservative bid of \$6 on a small watercolour at an auction. The work was by a Victorian artist who had sold his paintings to many galleries.

It looked atrocious, but the writer kept on telling himself that it was by an established artist.

The painting was knocked down to someone else for \$10. Three days later the writer saw it in a metropolitan art gallery with a price tag of \$120.

This taught him what he regards as the most important lesson of all. Be cautious. Be careful. Be thorough.

If you are convinced that the painting is by an artist whose work brings good prices, be prepared to pay a reasonable sum.

The Australian's cautiousness led him to circularise all public galleries, asking to buy copies of their catalogues.

This led to an amazing discovery. Most galleries did not have catalogues.

The Art Gallery of South Australia probably had the most up-to-date and comprehensive, but even this was eight years old.



The writer then drew a list of 1,000 Australian artists, and asked galleries to fill in the paintings they owned against the list.

At that stage all he was trying to do was educate himself.

However, his inquiry led to much more, especially when a publisher became interested in his hobby.

[John Kroeger is author and co-editor of "Renniks Australian Artists" (Hyde Park Press Pty. Ltd.; distributed by Rigby Ltd., \$7.50). The book gives the biographies, auction prices, and gallery listings of 1,000 Australian artists since 1788, and is the first publication of its kind in more than 30 years.]

A MENTION

Again the Robert McDougall Art Gallery has produced a printed and illustrated annual report. This is the second.

In his portion the Chairman, Cr P. J. Skellerup, notes "an improvement in the relationship with the Canterbury Society of Arts, developed from a better understanding of the separate functions of the two city galleries . . ."

He also congratulates the Society on its Gallery, observing that it "is functioning in a very lively manner and affords local artists much scope to display their talents . . ."

WELCOME GIFT

Sir James Hay's Charitable Trust has made a grant to the Society of \$50 for our mortgage repayment fund.

We are indeed grateful to Sir James and the Trustees of this fund for this donation, particularly as we had not requested it.

ATTENTION POTTERS

1968

At the close of a year it is often profitable to observe a time-honoured custom, and consider what progress, if any, we have made, and especially to acknowledge our debts to those who have influenced our thinking and our work.

For potters the first event of the year was the Pan-pacific "Prestige" Exhibition which was remarkable chiefly because its mediocrity roused us to consider how best to raise the standard of pottery exhibitions in New Zealand.

Then came Michael Cardew's visit which gave us the opportunity to observe a craftsman with a world-wide reputation gained not by outstanding originality but by perfect skill and supreme patience in making articles of use and beauty. He showed us how there is a right time for everything and how a pot must be watched and tended carefully through every stage in its making.

The third interesting event was the much discussed exhibition by Yvonne Rust where obvious imperfections in technique were outweighed by exuberance, inventiveness and love for her medium.

Here was a quality which some of us would do much to possess. Lastly came the talk by Michael Trumic on how to assess one's pots, and, as a result of this, most potters are looking more critically at their work.

Next Meeting

Tuesday, February 25 at 8 p.m. in Risingholme Committee Room (in the House).

David Brokenshire will talk on "Ceramics in relation to Architecture". Visitors welcome.

An Exhibition With a Difference

Early in March the Canterbury Potters' Association is holding an exhibition with the theme "Pottery for Outdoor Living". As well as the obvious terrace pots, planters, lanterns and garden sculpture the heading will include any domestic pottery which can reasonably be used for barbecues and outdoor meals.

Receiving Day—Thursday, February 27.

WEEK-END POTTERY SCHOOL

Mr H. Davis's pottery school is to be held from Friday evening, April 18, till Sunday afternoon, April 20.

Details concerning the exhibition and the pottery school, together with entry forms for both, will be sent to potters early in the New Year.

NEW MEMBERS

Mrs B. Arthur
Mrs L. P. Blunt
Miss M. W. Brown
Mrs C. G. Campbell
Rev. R. A. Carson
Mr J. A. Cooke
Mrs H. Cooper
Mr C. H. Davies
Mr D. G. Ellis
Dr H. B. Fearnley
Mrs J. M. Hargreaves
Mr David Hoare
Mrs E. H. Little

Mr P. H. McGloin
Mrs C. A. Maze
Mr J. L. Morris
Mr J. L. Robb
Mr M. L. Shand
Mrs M. Short
Mrs O. L. Simmance
Miss A. S. Tripp
Mr R. H. Rudd
Mrs P. Wardle
Mr A. N. Watson
Messrs E. L. Wyles
& Co. Ltd.

NOTHING ORIGINAL ABOUT US!

We are experts in copying, in fact we copy anything on to anything, quickly and confidentially. Ask about our colour slide service for the identification of paintings.

G.B.D. PRINTS, LTD.,
207 CASHEL ST.
TELEPHONE 60-033.

DOMINION FINANCE CORPORATION LIMITED

DfC

A New Zealand owned Finance Company specialising in Commercial and Domestic finance.

P.O. Box 1020
Telephone 69-363

134 Oxford Terrace,
CHRISTCHURCH.



OVER 90 YEARS
OF SERVICE
TO THE ARTIST

SMITH & SMITH LTD.

213 TUAM STREET
CHRISTCHURCH
Phone 64-649 P.O. Box 496



FOR TRAVEL TO

AUSTRALIA, FIJI, EUROPE,
U.S.A., EAST.

SEA OR AIR TO ANYWHERE

ATLANTIC & PACIFIC TRAVEL LTD

131 CASHEL STREET (Opp. Beaths), PHONE 68-117
300 ASSOCIATE OFFICES AROUND THE WORLD.

WALTER FOSTER ART BOOKS

A large selection always in stock
Numerous subjects to choose from

PRICE 85c

For Good Books

SIMPSON & WILLIAMS LTD.

238 High Street, Christchurch

Hay's

"THE FRIENDLY STORE"

Visit our Air-Conditioned Showroom
for the latest in exclusive fashions
CLASSIC - DERETA - SELBY - CANTWELL

All Made in N.Z.

CITY • SYDENHAM • RICCARTON

**world famous
Kaiapoi blankets**

Designed for today's living these beautiful blankets are available in a host of new styles and new colours that will complement any decor.

Made in N.Z. by Kaiapoi Petone Group Textiles Ltd.



JUNIOR ART CLASSES 1969

Classes for children in painting, drawing, design and printing will be held again this year, and will be divided into two groups—senior, 13 to 18; junior, 8 to 12.

The classes are held on Saturday mornings, and will continue to be held in the old Durham Street Gallery until further notice.

The first term will start on Saturday, February 8, and end on Saturday, May 3, inclusive. There will be no class on Easter week-end, April 5.

The second term will start on Saturday, May 31, and end on Saturday, August 23, inclusive. There will be no class on Queen's Birthday week-end.

The third term will start on Saturday, September 20, and end on Saturday, December 13, inclusive. There will be no class on Labour week-end, October 25.

The classes go from 10 a.m. to noon each Saturday and fees for a twelve-week term of \$9 a term (75 cents a lesson) or, if paid weekly, 80 cents a lesson.

The reduction for Society members' children is down to \$7.50 a term.

Tutors for this year will be Mr Peter Noonan for the seniors and Mrs Susan Wilson for the juniors.

COMPETITIONS

National Bank Awards. Receiving day January 29.

Kelliher Prizes. Receiving day April 11.

Wanganui Arts and Crafts Society. Receiving day February 26.

CHANGE OF RULES

A special resolution altering the Articles of Association was passed at the Annual General Meeting on the motion of Mr Simon Wood on behalf of the Council.

The changes, in most cases, simply brought the Articles into line with existing practices, the only important change being the introduction of joint husband and wife life membership.

Under the Articles there are now five types of members, as follows:

- (a) Honorary Life Members elected by a General Meeting of the Society for "eminent services to the Society or to the cause of the Fine Arts".
- (b) Life Members who have paid \$100 each for the privilege or \$150 in the case of a husband and a wife.
- (c) Ordinary Members, who now pay \$6.50 a year or \$10 in the case of a husband and wife.
- (d) Working Members (who pay the same subscriptions as Ordinary Members) comprise a category limited to Artist Members whose competence has been approved by the Council on the recommendation of the Artist's Committee. Working Members are no longer required to submit work for exhibition by the Society each year in order to retain their status.
- (e) Student Members (who pay \$2 a year) are members of a teaching institution approved by the Council and who are under the age of 25.

The Council has decided to cease using the term "associate members" for artists who have not qualified as "working members", but this is only because it was felt that the word "associate" was meaningless in the Art world.

The previous annual associate members exhibition will now be called the "Open Exhibition".

Entry forms will be posted out at the appropriate time.



Contemporary
Jewellery

Guenter Taemmler

GOLDSMITH

56 Ranfurly Street Christchurch

Telephone 557-651

WHITMORE'S ARTI DOMO

FOR THE NEW LOOK
IN MODERN FURNITURE
624 COLOMBO STREET. 50-327.

UNSURPASSED FOR QUALITY

C.M.C.

LAMB, SHEEP, OX AND CALF TONGUES



Obtainable from all Grocers



THE NEW ZEALAND REFRIGERATING
COMPANY LIMITED
Christchurch

where appearance counts

Esterbrook



DESK PEN SETS



Mair & Co. (Importers) Ltd. Christchurch, Auckland,
Wellington.

news staff

Editor George W. Scandrett.

Business manager Russell Laidlaw

Printed by Wyatt and Wilson Ltd.